Contents

Lists of figures and musical examples vii
List of tables and appendices xiii
List of contributors xv
List of abbreviations xix
Acknowledgements xxi

Introduction: music among the bibliographic disciplines 1
Kate van Orden

PART I
Type 17

1 The pioneers of mensural music printing in German-speaking lands: networks and type repertoria 19
Andrea Lindmayr-Brandl

2 Printed music papers: research opportunities and challenges 41
John Milsom

PART II
Notes 63

3 Musical editions for the Protestant churches of Strasbourg until the end of the Interim (1555) 65
Beat Föllmi

4 Reading the *Melopoiae* (1507): a search for its owners and users 85
Elisabeth Giselbrecht

Bibliografische Informationen
https://d-nb.info/1339197235

digitalisiert durch DEUTSCHE NATIONAL BIBLIOTHEK

PART III
Music printing at Wittenberg 109

5 Power and ambition: Georg Rhau's strategies for music publishing 111
Moritz Kelber

6 Three *Libri missarum* of early Lutheran Germany:
some reflections on their repertory 133
Carlo Bosi

PART IV
Music printing in the Low Countries 149

7 A date with Tylman Susato: reconsidering the printer's editions 151
Martin Ham

8 The music printers Madeleine and Marie Phalèse in Antwerp, 1629–1675 176
Maria Schildt

PART V
Printing privileges 205

9 Privileges for printed music in the Holy Roman Empire
during the sixteenth century 207
Grantley McDonald and Stephen Rose

10 'Unbelievably hard work': Marin Mersenne's *Harmonie universelle*
at the printers 231
Leendert van der Miesen

PART VI
The book trade 245

11 The Montanus & Neuber catalogue of 1560: prices, losses,
and a new polyphonic music edition from 1556 247
Royston Gustavson

12 The Officina Plantiniana as publishers and distributors of music, 1578–1600 280
Louisa Hunter-Bradley

13 Competition, collaboration and consumption: early music printing in Seville 303
Iain Fenlon

Index 327